PLAY SCHOOL SERIES

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EDITED BY CLARK W. HETHERINGTON

MUSIC AND THE PLAY INSTINCT

WILSON-DORRETT

WORLD BOOK COMPANY

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EDITED BY CLARK W. HETHERINGTON

MUSIC AND THE PLAY INSTINCT

BY

OLIVE B. WILSON-DORRETT

YONKERS-ON-HUDSON, NEW YORK

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Music and the Play Instinct

INTRODUCTION

Why are we not a musical nation and why do we not sing? Why are we so blind to the joy of making music for ourselves? Are we always going to be content with having music made "at us"? To all of these questions there are definite answers.

We have music made "at us" because we have not developed power to make it ourselves. The commercial and industrial life has inhibited the development of the natural art life of the nation, and we have not fully awakened to the fact that there is joy to be experienced in making music for ourselves; we do not sing because we were never taught that a singing vocabulary is just as natural and normal for man to possess as speech. Until we learn to sing we cannot be a musical nation, and we have neither realized this art as a national necessity, nor succeeded in giving the masses its language. Between the natural musical activities of a child and the formal subject, music, lies a gap so wide that no means has yet been found to bridge it.

It has been truly said that the subject of music has a "complex written language, highly evolved." Recognizing this, many of us have worked long and hard so to simplify the complexity of it that the little folk could with ease feel enough of its beauty to love it and grasp enough

of its language to use it. But this art is the outgrowth of adult experience; and in too large a measure we have put upon the child our own ways of thinking. We have tried to teach him music in our adult form, instead of meeting him half way and assisting him to use his native instincts, to utilize his desire of expressing himself, — thus teaching him by leading instead of driving.

What is it that we wish the child to learn and why should he learn it? We reply, it is music and a necessary part of his education. But what is music? Alas, too many children think it is writing music notation on paper or blackboard and reading out of music books, as observation of most music courses of study will show.

Music comes from within; it has no life except what we give it; it is wholly dependent upon the individual for existence, and each time the individual must speak it anew. It is one of the great " sources of inspiration for a higher adjustment." It is far reaching in its scope, mentally, morally, and spiritually, but the cold technical form is useless, is only the outer garment. Is it possible that we have unconsciously given the children the lifeless form instead of the real, live, heart-pulsating, joy-giving art of music?

The question demanding an answer is this: How can music as an art, a science, and a language be so presented that it will become a vital part of existence, a commonly used tool of expression?

To enable people in general to acquire and make practical use of music, a knowledge of rhythm and tonality must be accurately and specifically established. This knowledge must be established through musical experiences of sufficient interest to hold attention until varied movement and sound are as much a habit as breathing, until

the singing voice is as commonly used as the speaking voice.

The voice is nature's instrument and upon the intelligent use of it depends our musical development. As definite pitch is most easily secured and retained through the voice, we must establish a singing vocabulary. By this is meant the rhythmical and accurate singing of tone until the individual sounds of the scale, and their chord relations, become sufficiently familiar to enable one to hear and express them without the aid of an instrument. Sight, hearing, and feeling are used simultaneously in the study of music, and from the beginning the coördination of these faculties must be fostered.

In the working out of this problem, there are many things to be considered. Children of all ages and conditions are to be dealt with; there are wide differences in "musical capacities"; there is a difference of choice between the boy and the girl; a difference between playing and singing for passive listening, and the active experiences that foster a genuine love and desire for knowledge. The present schoolroom conditions and the widespread use of the traditional formal methods add to our difficulties.

When we consider the child's native ability, rhythmical and musical, his desire for play and his dislike of formal work, the adult desire to use this play instinct to advantage in the child's development as a musician, we have a combination of elements that offer an interesting challenge to our educational skill. The "play work" idea is to lead the child through what he already knows, or possesses, — and likes — into the higher forms, through experiences which will interest and instruct.

Is this the way children have hitherto been led into the realm of music? No, we have not known how to bridge that gap between their natural desires and what we wanted them to have. But with the principles of play and work so well defined and so plainly stated by Professor Clark W. Hetherington in "The Demonstration Play School of 1913," it is possible, at last, to give music to the masses in a way which will in time result in a well-educated musical public and bring about untold good to humanity in general.[1]

Experiences during the past few years have proved conclusively that through the use of games children will accomplish more because of the sustaining power of enthusiasm, and secure without the consciousness of effort all kinds of information. In the study of music, both rhythm and tonality, the foundation of all musical power, are thus far more easily and naturally acquired. If we can eliminate effort and establish enthusiasm in the early teaching of music, securing results that are educational and not imitative, we may hope eventually to develop a general love of music. We know well how irksome this study now is; but if children really learn to love it through experiences which increase rather than diminish the musical spirit, and if they get enough of the language of music to make practical use of it, they will form the habit of using it, for they love to do the thing they know how to do.

One of our difficulties has been the lack of sufficient variety to keep interest in the subject alive until necessary foundations were laid. The meager preparation of the teachers, their imperfect hearing and singing of tone, also

[1] See *University of California Publications: Education*, Volume 5, Number 2, July, 1914.

is a problem. Most of them do not recognize and use tone quickly and easily, and perhaps think that only natural musicians are capable of such work. But it is only a question of training; no one is tone deaf who can speak and hear. Other sounds are heard, the large common ones. By making use of native intelligence one may develop the capacity to hear finer sounds, those governed by musical law. Music is a part of living; no one has any monopoly of it. It is the common property of man, and his need of understanding it is great.

PART ONE

RHYTHMIC ACTIVITIES

It is through the absolute laws of music that we reach a higher understanding of rhythm. An impelling something within us demands the expression of rhythm — it is instinctive in man and must find definite expression. To a small degree one is constantly expressing it in bodily movements. Dancing, for instance, is popular because of its rhythm, not for the exercise it gives; band music creates excitement because of its emphatic rhythm. In fact, the world in which we live is filled with creatures, plants and birds which unconsciously move to a ryhthmic law; hence the right development of rhythmic movement is an absolute necessity, and its usefulness in gaining a balance in the mental and physical adjustment of all activities cannot be measured.

In developing a sense of rhythm we should take as a basis the action most common to the child, — walking. Most of us walk without any elasticity in our movement because of a lack of rhythm, of bodily balance. To gain this with children, or adults, there must be activity more specific than the Folk Dancing or Rhythmic Games, which as a rule are used for the exercise and joy of the dance rather than for educational and musical benefit.

Rhythmic songs and imaginative play have for many years held an important place in educational work, but there have been lacking games containing different time measures and emphasizing the feeling for section and phrase.

GIRLS IN THE GAME; BOYS IN THE BAND

In exercises which lead to precision and accuracy of values, none of the joy experienced in other phases of work need be omitted. In fact, children will express spontaneity and pleasure to a greater degree in things having accuracy as the ultimate purpose.

The crude state in which we find the child is something like this: He has irregular, awkward, conscious movements for rhythm, noises of various kinds for music. He likes noise, delights in making it in any way he can and with anything he can. What are we going to do with him? We think, and know, that he will be happier and better satisfied later in life if he develops regular rhythm, which will aid in his entire adjustment, and learns to distinguish between the coarse, untutored noises of tin cans, whistles, etc., and the finer sounds which become his through training his capacity to hear, to define, and to use sounds according to the regulated pitch of musical law.

Songs and Games for Developing Rhythmical Motion

General Suggestions for the Teacher. Song stories, or rote songs, are more helpful for fundamental work on account of the text; a story drawing upon the imagination will enable a group of children instinctively to do things more nearly right than they could possibly do them without the mental picture a text affords.

The preliminary drill requires the children to step on accent, one step to the measure; on each count of the measure, first slowly, then rapidly — with and without increase of tempo. Have the children walk with a definite step. The teacher must deal consciously with section and phrase, the children unconsciously.

In playing a rhythm, whether it be in the form of song or otherwise, the accented counts of the measure and phrase beginnings must be emphasized, but the playing should not be noisy or heavy with chords. Let the melody predominate and all else be subservient to it, though all the sounds are to be made distinct, and to be rightly marked.

The best melodies to use are those written in two, three, four, and six part measure. Nothing of a complex nature should be attempted until all fundamentals are well established.

Great independence is necessary in the first work; simple steps and actions must be widely used in the early activities before the larger field of movement is entered. Valuable time will be wasted if a feeling for pulsation is not at first well established; as the work demands fine coördination of the faculties, it is fraught with subtle difficulties.

The combinations for feet, arms, and hands, should as a natural sequence follow the fundamental steps; but care must be exercised both in choosing and in using material.

GROUP I

The Brownies.[1] Arrange the children in a circle, or scattered about, and in stooping position. During the playing of the first measure rise slowly, making a movement upward on each count.

On the first count of the second measure, begin gathering into a circle; when in a circle, move to the left on tiptoe, hopping quietly from foot to foot, in *walking tempo*, and shaking the forefinger of the right hand. Continue this through the first four measures. From the beginning of the fifth measure to the close of the phrase use a quick running step — all coming to a standstill together as the verse is finished.

Beginning with the second verse, extend the arms sidewise, letting the hands drop loosely; lift the body easily from foot to foot through the first four measures, stepping on each count, with the same hopping motion as at first.

As the fifth measure, or second phrase, is entered, use the running step again, as in the first verse. When the ninth measure is reached, allow the children to vanish and seek a hiding place, but continue the rhythmic running. When all are out of sight and there has been a second of silence, use a full chord for attention, and then signal for everyone to prepare to leave his hiding place. Play a march rhythm and permit the children to return, form a line independently, and seek the positions they

[1] The songs referred to on this and the following pages will be found on pages 21 to 32.

left. Great benefit will be derived from the game, when played in this manner. Independence, accuracy, and the ability to avoid confusion will result to a larger degree than may seem apparent during the first few attempts to make use of the song in this way.

Pop Corn. For the first verse the middle of the circle is the fire and each child has a popper of corn.

Make arm movements, with the right hand in advance of the left and the body moving slightly to and fro as the arms go in and out, *in* on the accent of the measure, *out* on the secondary accent. The game is to see who can do it without losing his place; the one who can stay just where he was when he first began to shake the popper over the fire wins the game. Most of the children are likely to be crowded together in the middle of the circle; especially will this result in the third verse (use first and third verses only) when they play the part of the corn. Each one jumps up and down, stepping at each count of the measure, springing quickly and lightly from foot to foot and trying to keep his place. This verse should be played much more quickly than the first verse.

Helter-skelter hopping must not be accepted. The count and the movement of the feet go together, but upon the leader depends the successful playing, making the pictures of the fire and the corn, securing the real musical and educational benefits of the story.

The Fire Engine. This rhythm requires a rapid movement of the feet.

The clatter of the hoofs of the horses must be imagined and secured as the clanging of the bell warns of the approaching engine. In the first measure, as "Clang, clang, clang, clang," is sung, and further emphasized by the

accompaniment, the left foot comes down one very repetition of the word " clang," producing a clattering effect.

The heels should not figure in the movement. The swing of the rhythm, the rapid movement of the feet, and the definite marking of the first and third counts can be secured only by having a fine balance of the body and by using the balls of the feet correctly.

To vary the movements, the clattering may be used for the first phrase only and the counts of the second phrase be marked by hand-clapping. Substitute an arm movement for the foot movement. Make the clattering noise with the knuckles of the hands on desks or floor.

The clattering noise can be produced also by hand-clapping. Place the hands in extended position, and emphasize the accent as the hands strike together, they moving rapidly back and forth during the singing of the first eight measures. Clapping instead of striking may be used for the remainder of the story.

The Freight Train. Arrange the children in two or more lines, not more than twelve in a line. These are " the trains."

The train moves slowly, and to " help the engine " everyone says *choo*, *choo*, — stepping and saying *choo* on the primary and secondary accents. At the beginning of the ninth measure quicken the tempo and allow the children to step and puff faster, one step and puff to each count.

At the close of the melody begin using " The Shadow "; play quickly so that the children may run. The line unbroken at the finish wins the game.

The two song rhythms best adapted for this game are " The Rainbow " and " The Shadow." (See list of songs on page 54.)

The Merry-Go-Round

GROUPS II AND III

The Merry-Go-Round. In circle form, moving to left, imitate a "circus" merry-go-round, starting slowly and gradually increasing the momentum.

During the first playing of the song move slowly, but use the feet with decision, marking the accents as the wheel is getting into motion.

On the second time, increase the tempo sufficiently to oblige the children to walk rapidly, but continue the emphasis on one and four of the measure.

The third time use a quick running step, stepping at each count.

The feat is to finish with an unbroken wheel. The game proves great fun, for it is difficult, especially for clumsy feet, to run around rapidly to definite count and keep a balance.

Hickory, Dickory, Dock. Use either circle or line formation. During the first four measures, or the first phrase,

and the first section of the second phrase, every one is a pendulum in a fine tall clock, moving from foot to foot slowly.

During the singing of " The mouse ran up the clock," use a quick running step toward the center of the circle, or forward if in line, stepping on each count of the measure and stopping immediately as " clock " is sung. Remain in the center during the singing of " The clock struck 'One,' " and bring the hands together on " One."

At " The mouse ran down, but — " run backward, beginning the movement on " mouse," first count of the measure, a step for each count. Pause, then continue as in the beginning, swaying from foot to foot —

Tick, tock, tick, tock,
Hickory, Dickory, Dock,
Tick, tock, tick, tock,
Said the wise old Clock.

Fourth of July. Arrange the children as a line of soldiers.

" Boom! " go the guns from ship and fort.

With the palm of the left hand upturned, strike with the right fist, on the primary and secondary accents.

" Crack! " go the rifles, quick and short.

Snap the thumb and second finger, on the accents.

" Clang," go the bells, and our Flag waves high.

Stamp with the left foot, on the accents; wave the right arm in the air, a movement for every count.

Hurrah for the Fourth of July!

Continue the imaginary waving of the flag and spring up and down on tiptoe, using every count of the measure.

Pussy Willow. Use the line formation. Step once to each measure, using the knee-bend, with the trunk of the

body straight. Walk naturally and easily to the close of the first eight measures.

At the beginning of the second period, or ninth measure, step out with the left foot, and swing the right leg from the hip, bending the knee across or in front of the right, and lifting the body on the ball of the left foot; step out on the right foot, and swing the left leg in front of the right, balancing as before; continue through to the close of the melody.

This can be varied by using a quick walking step to each count of the measure, until the close of the first period; change to one step to the measure; double the tempo and run, stepping on each count.

The difficulty likely to be experienced with this rhythm is the securing of the body balance, lifting the body without the "dance hop."

Pop Goes the Weasel. Use the circle and wheel formations. Station the children in groups of fours, a comfortable distance apart.

During the playing of the first two measures move in a circle to the left; at the beginning of the next two measures, reverse and move to the right; to the left once again for two measures, and on the first count of the seventh measure jump into the air and clap hands — as the word "Pop" is shouted — then down and regain balance; then up again and clap the hands on "Wea-," separating the hands but leaving the arms in the air as the word is finished — "sel."

Before the "Wheel" is used have a game for fun, clasping the right hands, dropping them quickly, then reversing, joining the left hands, etc. See who can do it rapidly and without confusion. This should be practised without using the feet.

The " Wheel " movements are the same as those outlined, except the changing of hands. It is more difficult to unclasp hands, reverse, and clasp them again than to move as a body in circle form; but the gain in freedom of action, accuracy, and independence is worth the extra play time.

The spirit of the game should prevail in every phase of activity, and this dance form needs to be played with four rather than a larger number.

Children like to be busy doing something, and *will* do something, hence it is best for the teacher to do at least a generous part of the planning.

By keeping four in a group no one need stand idle long enough to become listless or restless, and each individual reaps a larger benefit from the game.

Spin the Platter. (A Westphalian children's game.) Use the circle formation. Alternate boys and girls, the boys being the " spinners " and the girls the "platters."

During the first eight measures walk around leisurely, with hands joined for the first phrase. Then unclasp and shake the forefinger of the right hand during the second phrase.

At the beginning of the second period each boy turns to the girl on the right and together they go spinning around, finishing, at the close of the movement, by the boy putting the girl on his left, with the circle unbroken. If the boy feels the rounded finish of the phrase he will have placed his partner and secured his own position, facing the inside of the circle, by the time all reach the last word of the sentence — " do."

Vary the action by skipping instead of walking, clapping hands instead of shaking fingers, and using the skipping instead of the running step, after the boys turn to their partners.

In the beginning the boys are most likely to turn in the wrong direction, thus making a wrong choice of girls; the girls will fail to reach the left side of the boys. The circle will be broken, but all will soon awaken to the fact that there is a bit of thinking to be done and that it is fun to be in place.

The Butterfly. The children are scattered about. Use a running step, one on each count of the measure. Extend the arms sidewise; then move them slowly, down, up, *once* to the measure.

The feet run or step on each count of the measure while the arms move to the accented pulse only. Simple melodies of this nature aid greatly in the larger work later in contrary movements.

GROUPS IV AND V

Narcissus. The girls are scattered over the platform, flower hunting.

One step to the left, 1, 2; one step to the right, 3, 4.

One step to the left, 1, 2; one step to the right, 3, 4.

Stoop to the left, slowly, 1, 2; gather from the left side, 3, 4.

Gather from the right, 1, 2; rise slowly, 3, 4.

Repeat, stepping to the right.

Repeat, stepping to the left.

Repeat, stepping to the right.

When completed, sixteen measures of the composition have been used.

Stooping and rising must be done quietly and with ease, using the two counts allowed for the movements. The inclination is to go down too quickly and jump up instead of rising deliberately.

Drawing to Rhythm

Drawing to rhythm is attractive and very useful from many viewpoints, as the straight line and curve are fundamental in other subjects, such as writing and designing. (See list of materials on page 54.)

The first work is the straight stroke, downward, to a two-part rhythm. Greater freedom of movement is secured if the body bends, a half stooping position accompanying the motion of the arm. Stroke on the accent only. The upright position of body is reached as the arm goes up for the second stroke.

Neatness and accuracy will develop, but in the first work the sense of order is so lacking that one's vision will see all kinds of marks, hit and miss, short and long, covering as much blackboard space as is within reach.

From stroking on the accent, one stroke to the measure, stroke down and up, long and short, using each count of the measure, the lines being fairly close together, half an inch apart, or less.

For "square counts," counting 1, 2, 3, 4, a four-part measure march may be used. This type of work gives the sense of sight plenty of exercise. Stroke down, return to the center of the line, then stroke to the right the same distance. During the fourth count the rhythmic balance is secured and the form is repeated to the end of the phrase or period.

For the straight line and curve, take stem and leaf only of "The Tulips." (See list of songs on page 54.)

For circles, balls or balloons may be made with colored or white crayons. In this movement the arm should move evenly, accenting the down left hand stroke and

Drawing to Rhythm

reaching the starting point without increasing the original tempo. A two-part measure song lends interest and is preferred to a straight rhythm.

For three counts to the measure, arrow heads are easily made. Make one stroke downward, a short one to the right, and one to the left of the long stroke from the top of the point.

The loop movement has first one long stroke on the accent, then one long and two short ones, using each count of the measure. The latter represents the whirling of the leaves. (See list of songs on page 54 — "The Leaves' Party.")

After this preliminary work simple forms may follow — a rail fence, the frame of a barn, a lamp post, flowers, etc.

In the paper tearing to rhythmic songs, the first steps should be as carefully taken as those outlined for the drawing: tearing straight strips, and tearing to line before any form is attempted.

Use a song similar to " Mr. Jack O' Lantern " (see page 30), for the tearing of a pumpkin form, for example.

Cut 4 × 4-inch squares of green and yellow paper. Sing the song and tear the form once for the observation of the children.

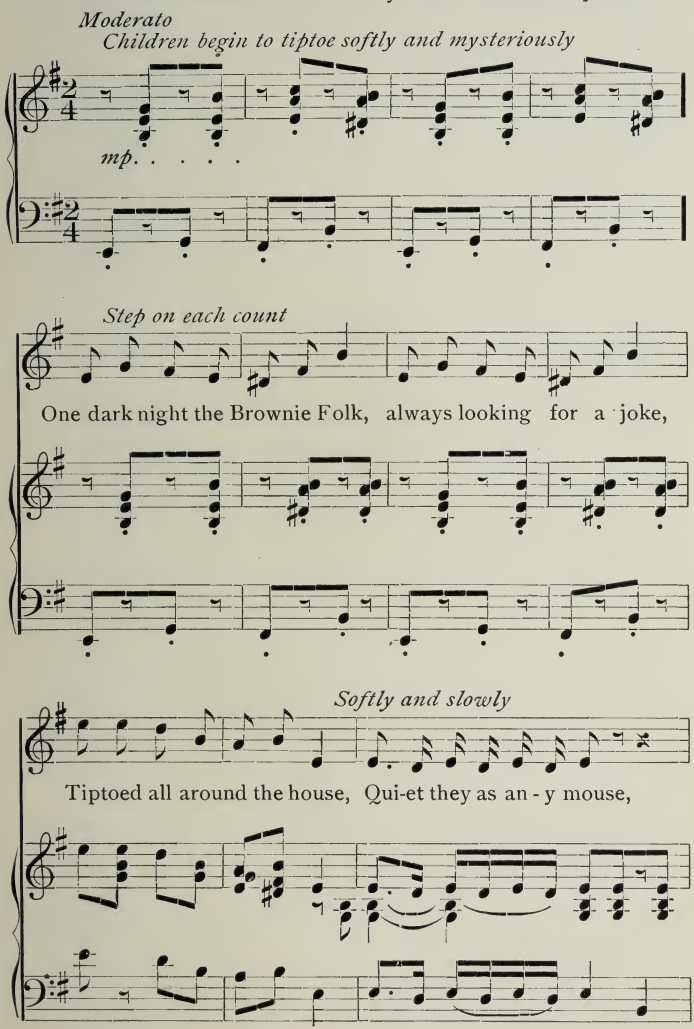
Fold the paper edge to edge and tear the round pumpkin from it; fold to the center again the already folded shape. This consumes the first eight measures of the song. Tear the eyes as that part of the story is sung; the nose likewise; lastly, the big mouth, and this completes the form. The arms are in constant motion as the fingers turn the paper.

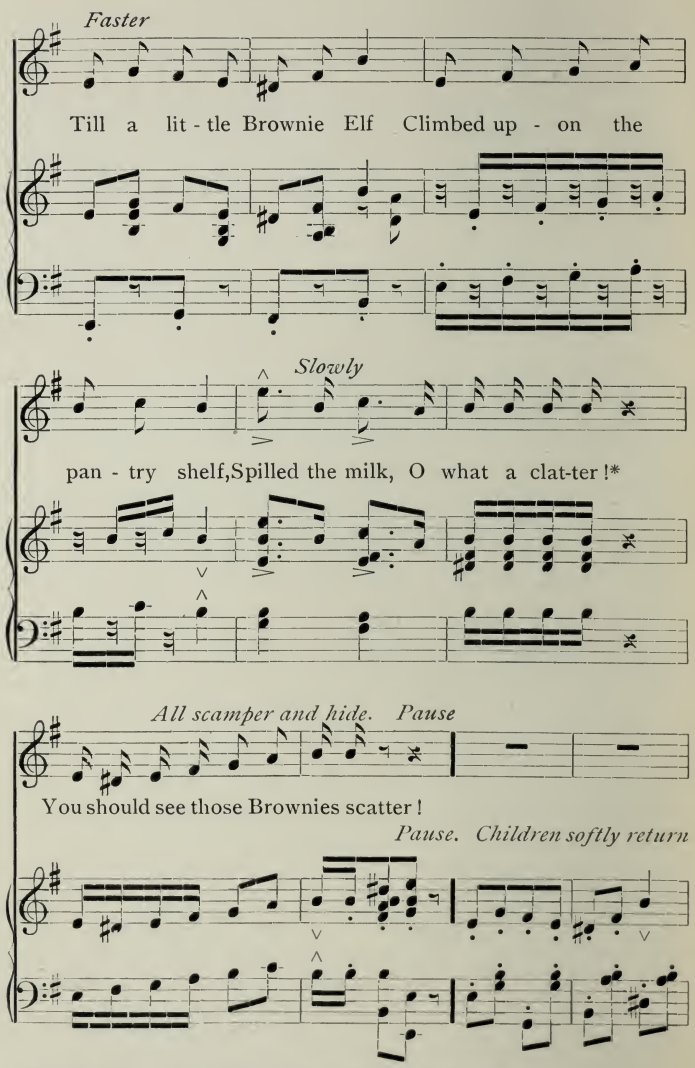
Songs to Accompany Rhythmic Activities

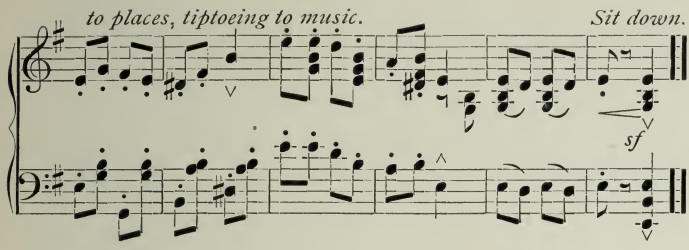
The songs given on the following pages will be found satisfactory for use with the games and exercises described.

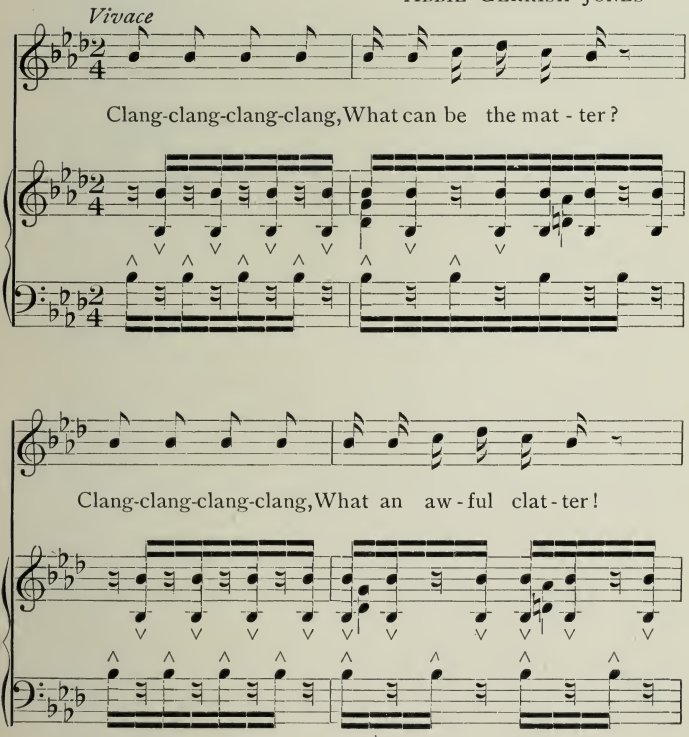
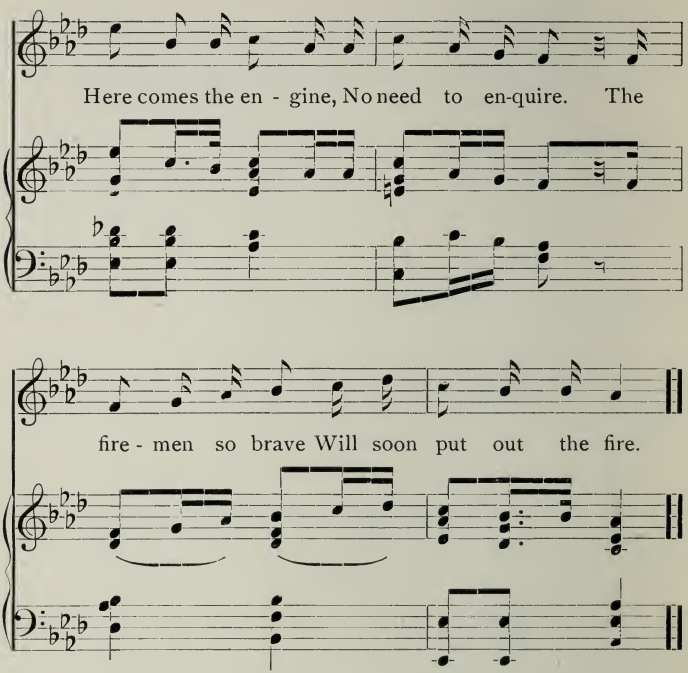
THE BROWNIES

Words and music by ABBIE GERRISH-JONES

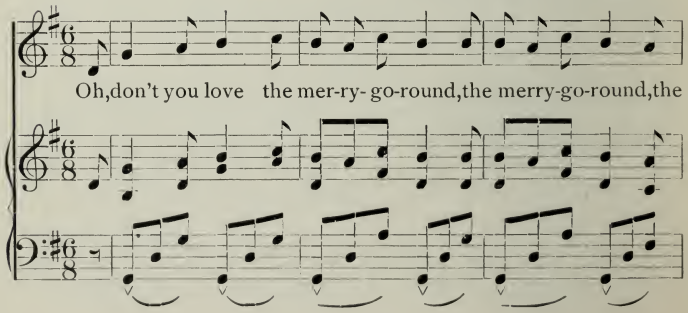
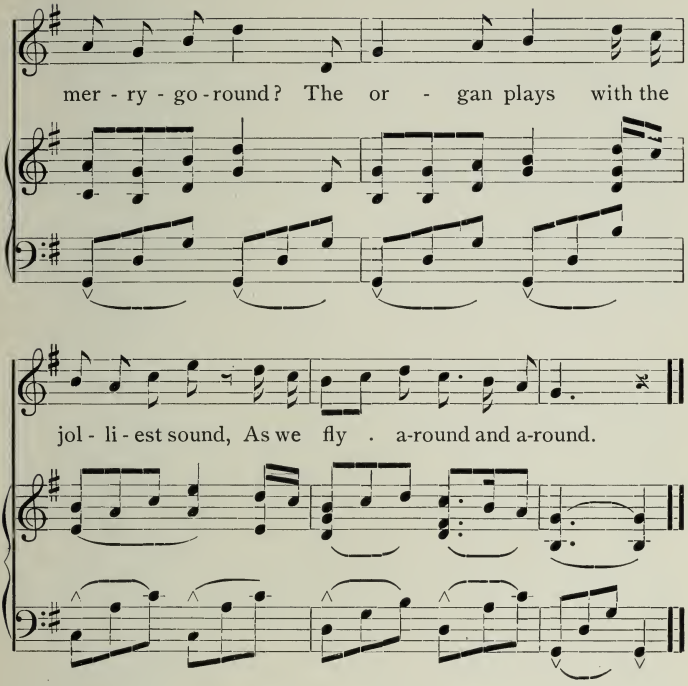

Moderato
Children begin to tiptoe softly and mysteriously
mp. . . . .
Step on each count
One dark night the Brownie Folk, always looking for a joke,
Softly and slowly
Tiptoed all around the house, Qui-et they as an - y mouse,


Faster
Till a lit - tle Brownie Elf Climbed up - on the
Slowly
pan - try shelf,Spilled the milk, O what a clat-ter !*
All scamper and hide. Pause
You should see those Brownies scatter !
Pause. Children softly return

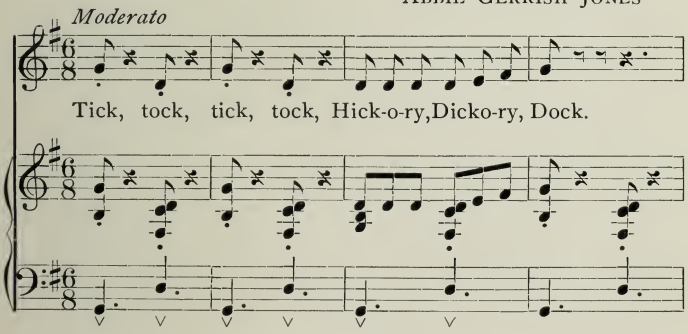
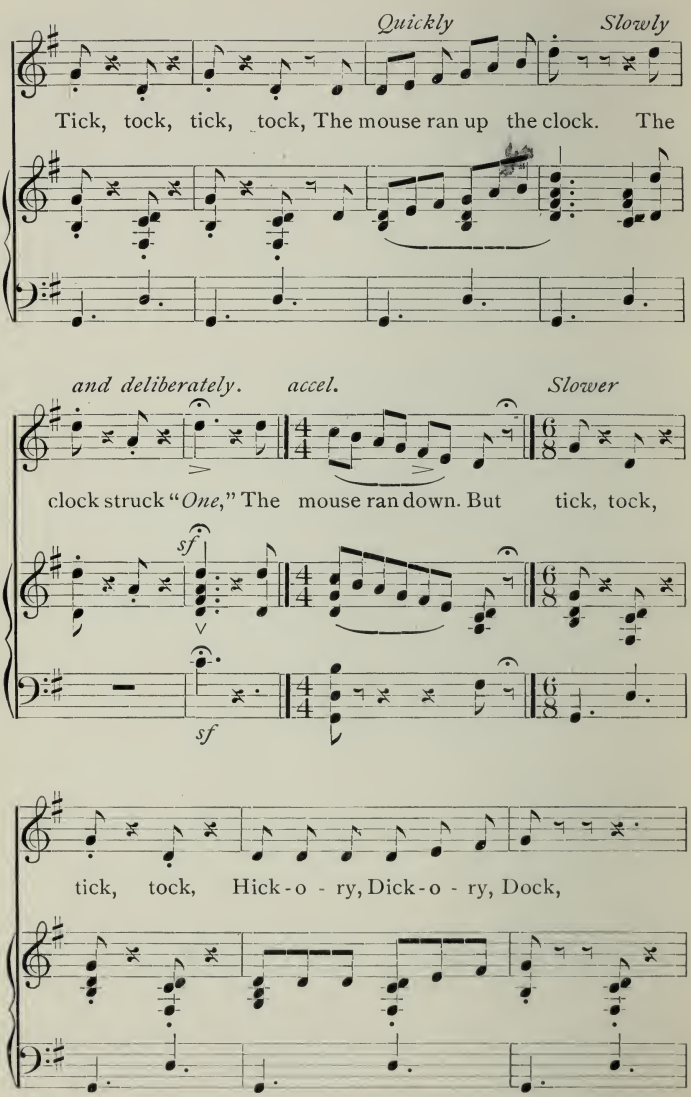
* At the words "what a clatter," all come down loudly with feet.

THE FIRE ENGINE

ABBIE GERRISH-JONES



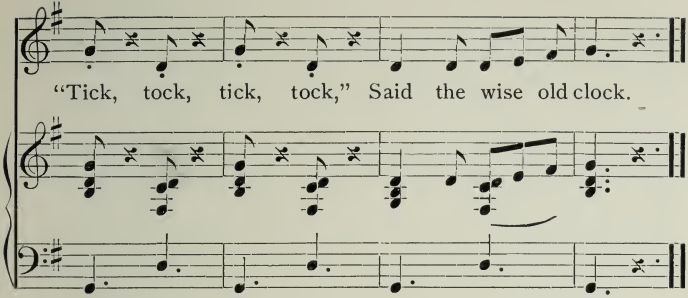
THE MERRY-GO-ROUND

ABBIE GERRISH–JONES

HICKORY, DICKORY, DOCK

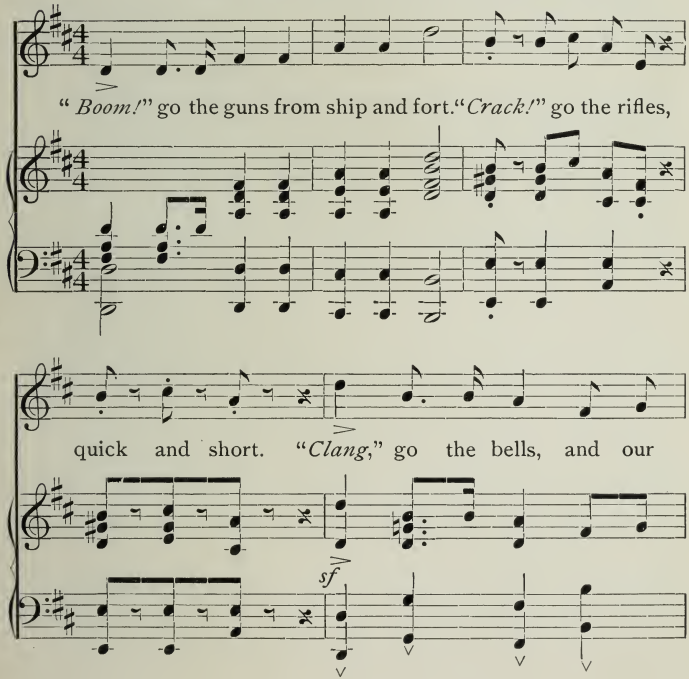
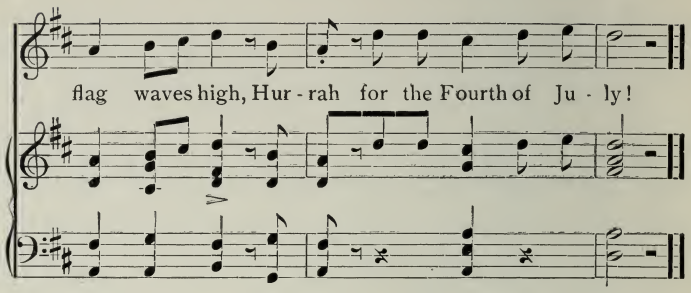
ABBIE GERRISH–JONES



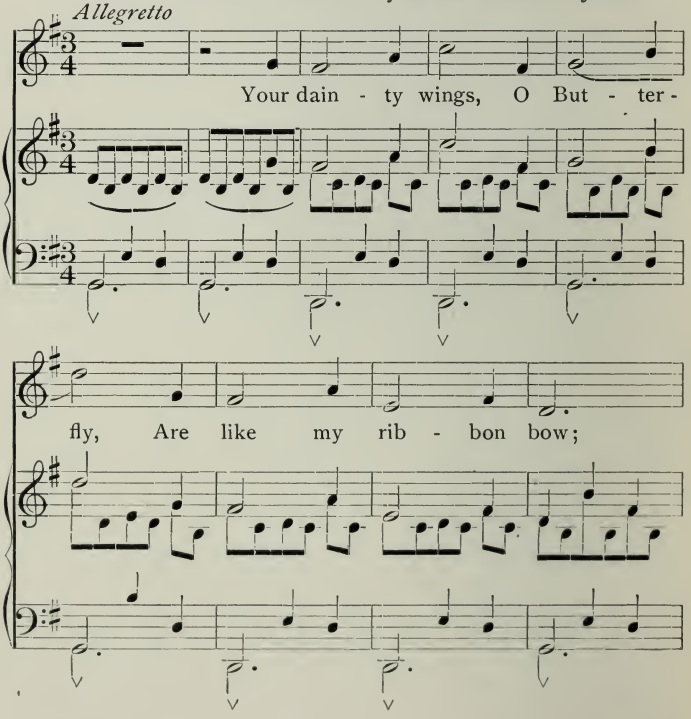
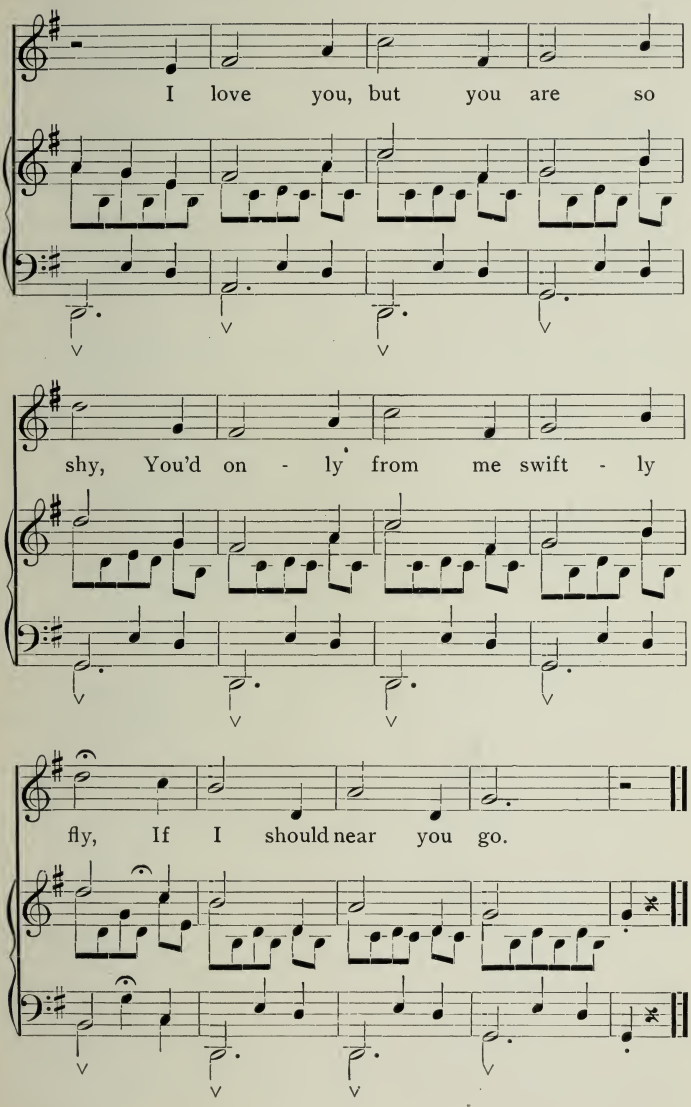
Quickly
Slowly
Tick, tock, tick, tock, The mouse ran up the clock. The
and deliberately.
accel.
Slower
clock struck "One," The mouse ran down. But tick, tock,
sf
sf
tick, tock, Hick-o - ry, Dick-o - ry, Dock,



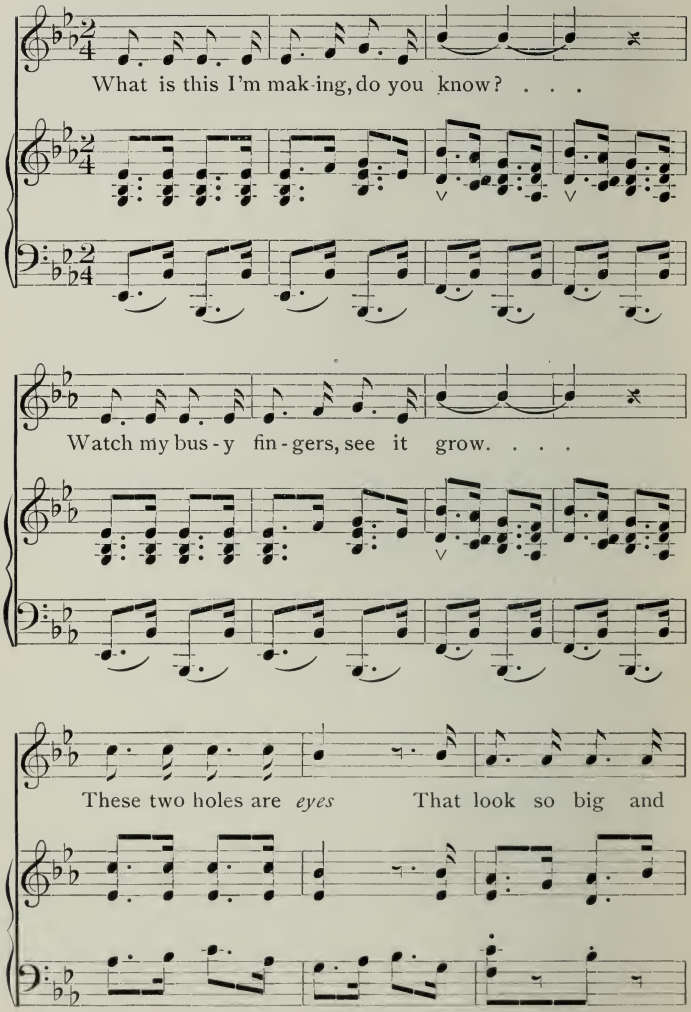
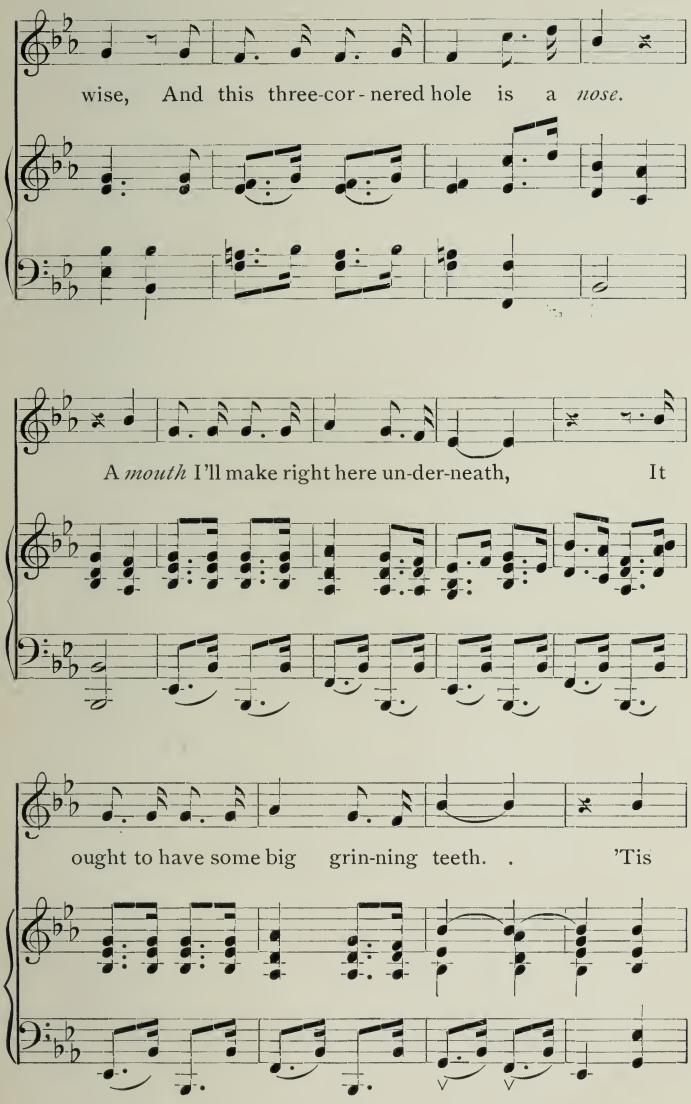
FOURTH OF JULY

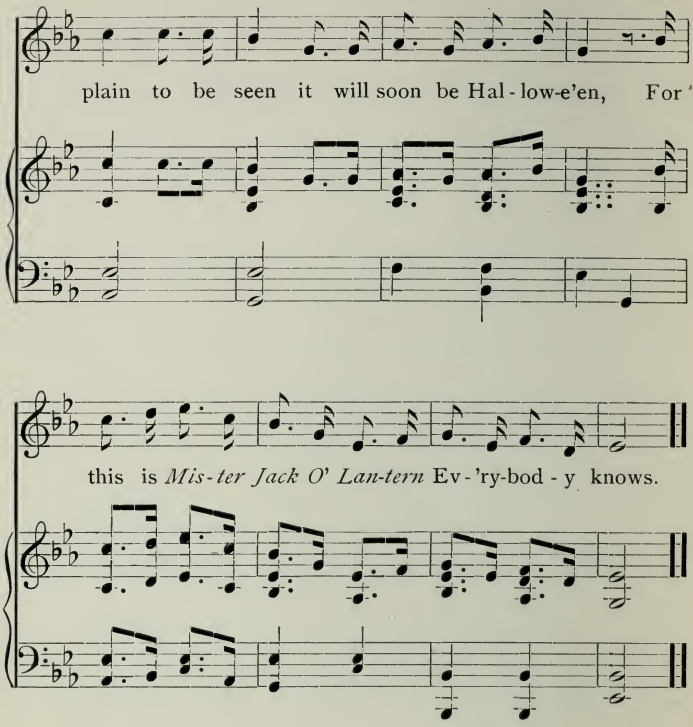
Words and music by ABBIE GERRISH-JONES



THE BUTTERFLY

Words and music by ABBIE GERRISH-JONES

I love you, but you are so
shy, You'd on - ly from me swift - ly
fly, If I should near you go.

MR. JACK O' LANTERN

Words and music by ABBIE GERRISH-JONES


wise, And this three-cor-nered hole is a *nose*.
A *mouth* I'll make right here un-der-neath, It
ought to have some big grin-ning teeth. . 'Tis


plain to be seen it will soon be Hal - low-e'en, For '
this is *Mis - ter Jack O' Lan-tern* Ev - 'ry-bod - y knows.

PART TWO

MUSICAL ACTIVITIES

To teach sound and form, combining the two with rhythm, has always been a problem, for the manner of presentation either failed to interest until the necessary fundamental knowledge was acquired, or else the work was done by rote, or by imitation, and so did not foster independence.

Training children to hear sound has always been termed "ear training," when in reality it is mental perception of sound, the result of intelligent listening. The capacity to hear sound is often more quickly developed than the capacity to express it. In fact the hearing aids all, whether monotones or not, to give definite expression to it. As the recognition of sound improves, the freedom in expressing it grows very marked; hence the need to quicken the hearing before demanding too much vocal response.

The crowded condition of the schoolrooms has made almost impossible such individual work as counts for independence in hearing and expressing sound. Different methods must be employed to enable children to recognize and use varied pitch, and so establish in them the fundamental principles of music.

In the type of individual tone work done in the classroom today, two elements always figure: the student is self-conscious, and only one out of fifty does the work. By using play as the motive in games requiring action, self-consciousness is replaced by eagerness, and alert and general participation is secured. It is possible to keep the

play work so varied that repetition becomes pleasant instead of tedious. The game is enjoyed again and again. The moral benefits derived from such activity, moreover, can hardly be measured. They include honesty, unselfishness, self control, patience, and consideration for others. While the children are unconsciously and enthusiastically gaining musical information, they are also learning how to live among their fellow beings.

The old way of singing the scale as a whole, using syllables and words, accomplished very little. The scale was learned as a song, and imitated mechanically. The Batchellor idea of presenting a single tone at a time, beginning with one, then five, three, and eight, definitely fixes memories of sound and pitch, establishes chord relations, and so is of greater value than the singing of the entire scale by rote. With the very young children Batchellor's colored birds add greatly to the joy and interest of the play. With the older ones it is possible to use the black and white, but the same order of teaching the tones needs to be followed, — first singly, and then the chord combinations in relation to each other.

The greatest care should be exercised to acquire right habits in every phase of the work. Definite measures should be constantly used, but in the beginning by exceedingly simple steps. The divisions and subdivisions of note values, chromatics, etc., follow without effort if the early activities are of the right character. The purpose is to foster among the children the doing of things themselves rather than the mere reading from printed material what someone else has written. The original writing is not difficult if the tonic chord (1, 3, 5, 8) is used as a basis.

Experience proves that activity of the fingers is of great

assistance in connection with tone building and learning the language. It helps in holding the attention and in making memories firmer.

The progressive steps in the development of sound according to our musical needs, if we are to become factors in the community's social and recreative life, are as follows: —

1. Capacity to hear sound, singly and in combinations. We should hear every sound in the eight-tone scale, individually, and recognize sound in relation to chord combinations.
2. Capacity to give expression to definite sound, pitch. This means being able to sing every sound in the eight-tone scale, individually, without the assistance of another voice or an instrument.
3. Capacity to think and express tone distances, or intervals. This means hearing and seeing combinations of tones when played together, and also singing any interval called for.
4. Capacity to think and express sound in melody line, with and without the staff. To hear and reproduce a complete section, then a phrase, to place it on the staff, to read from the staff position in the same manner, to see and sing by phrases, or musical sentences.
5. Capacity to image sound and combine it with rhythmic movement. To visualize groups of numbers and to sing in various rhythmic forms, entering the more difficult problems in measure or note values.
6. Capacity to image sound, and feel note durations in connection with the word sentences. The ultimate goal is the intelligent and accurate combination of

sounds and words. After a sense of rhythm, measure, and sound have been definitely developed, the quickened sense combines them with a text, accomplishing the work easily and naturally.

To read at sight with any degree of accuracy or rapidity it is necessary to see rhythmic form, notation groupings, and text, as a complete whole. Reading by phrases, instead of " note to note," must become the habit.

In the work with children, as here set forth, tone and word combinations constitute a part of all of the work, even from the first steps. Note the following:

Plan of Work

It is necessary to have definite ideas to work from, but they should be skilfully adjusted to conditions; for the children, and not the subject, must be the first consideration. The dictation for training the hearing is, of course, done with the singing voice; but for variety use the speaking voice in certain forms of work (see Chord Building, page 44).

During the establishment of the tone sense, the finding of one disc at a time, and the games for hearing, the locations of these need to be shown and used on the staff. The Key of C is the first picture for the eye, because of its place in musical history, and because of the use that can be made of 4 and 5 in locating keynote and signature.

If the instructor wishes to use the birds, each tone of the scale may be prefaced by a bird story, what birds do, their colors, real birds, play birds. Circles or parquetry of the same colors as the birds should be pasted on $1\frac{1}{2} \times 1\frac{1}{2}$-inch cardboard for hiding, making of stories, hearing games, and chord building. If the black and white are preferred, use printed number cards in the same manner.

Individual tone drill is conducted by having the children find mounted discs, numbers of the scale printed on cardboard squares, or colored bird cards.

Use the numbers of the tonic chord in the initial work, 1, 3, 5, 8 of the scale; later use the remainder of the scale, 4, 2, 6, 7.

In " seeking and finding the discs," instruct the children to find one at a time, return to the starting point, sing the tone represented, and then search for another one.

Following the search for one disc, two that sound agreeable when sung together are found; then the chord line 1, 3, 5: 4, 6, 8: 5, 7, 2: 5, 7, 2, 4: 6, 1, 3. Lastly, a given number are found, sufficient to construct a phrase, a musical sentence for the leader. The numbers composing the tonic chord should be used first and then the tonic and dominant combined.

With all grades there should be used table games for hearing, singing, making chords, original melodies, mental staff practice, finding of staff pictures of chord melodies, comparing these with the blackboard and with each other, visualizing, memorizing, and work in observation.

To make use of several of the games with a large group, or a room full of children, it will be necessary to place on tables or desks sets of bird cards, or number cards, permitting the children to take from the different piles the ones representing the tones to be sung.

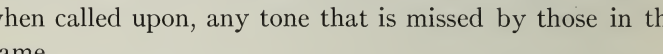
When children are sitting at desks, the spirit of play does not enter into their activity as it does when they are in a group on the floor, gathered around a semicircular table, or out of doors. It is possible, however, to use the following games to advantage under present schoolroom conditions.

For work at the desk, use envelopes containing the

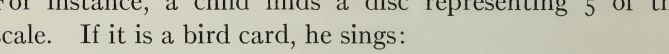
colors or numbers wanted. If the play work is being done with 1, 3, 5, place four of each number in the envelope. When 8 of the scale is added, include four more, etc., until the eight tones have been given.

If it is not possible to hide and seek the discs out of doors, the room may be divided, one half hiding their faces in their arms while the remaining half hide part of the discs around the room and give the remainder to each other. Those seeking may hunt in nooks and corners, or ask a child if he has No. " 5," No. " 3," etc., going to the leader or teacher to sing the tone. Two rows may play together, the others listening, with the privilege of singing, when called upon, any tone that is missed by those in the game.

As has been said, the sentence singing is rhythmical. For instance, a child finds a disc representing 5 of the scale. If it is a bird card, he sings:



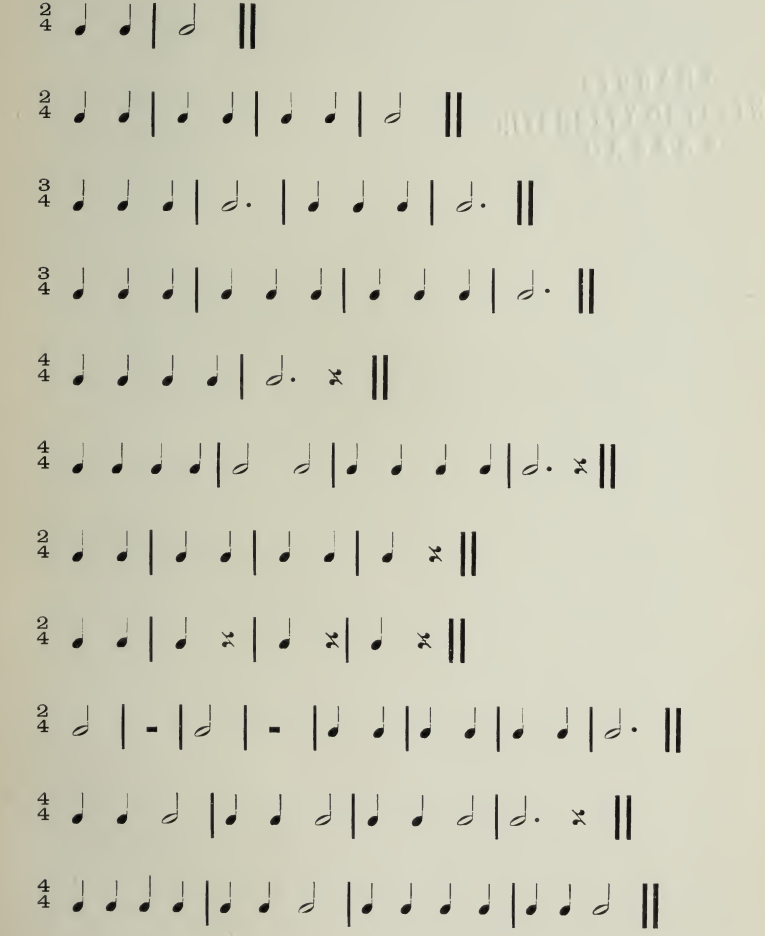
If number cards are used, there is a slight difference in values:

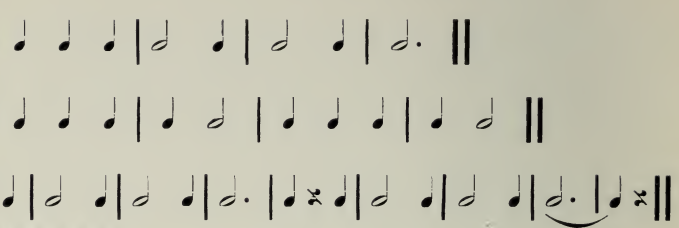


The constant repetition of sound and close observation of how the sentences are sung will prove a wonderful aid in unconsciously establishing both rhythmic feeling and tonality. The putting of the two together must become a habit.

In every story, whether for eye or ear, direct impression for measure should be made. In all of the first work, in

the singing of sentences for hearing, in sentences for reproduction on the staff, in writing original melody in any form which the children are going to see, measure groups like the following need to be observed:





Colored crayolas and music staff paper are far more useful in the early work than the material found in books. If the black and white are used in connection with them, then the difficulty of the transition will not be felt. Following the single tone hearing, section and phrase singing should be used with " loo " and in connection with a text. The combination of sounds and words is at first confusing, but it is as necessary to hear tone differences with a text as with loo or the vowels. After the initial work with single tones, hearing and singing them, the two-tone singing should be given attention. To do the work with ease, children need to grow very independent in their use of the individual tones of the scale.

In placing numbers in melody-line, see that the first one is placed to the extreme left.

With all the activities the staff may be used as much as is desired.

Variety is the secret of success — the same work can be done over and over again if the manner of " dressing it up " is sufficiently varied.

Games for Hearing

1. The leader holds in her hand three or four of each number of the scale. The one at the top of those she holds must be sung repeatedly until a child recognizes it; then

the card is given temporarily into the possession of the child who successfully names and sings it.

In the beginning the children will need more or less assistance in giving the various pitches. Hence they should be rewarded for hearing and naming them correctly.

Later, when a fair amount of independence is achieved, the correct pitch must decide the matter. The child who sings correctly, and without the aid of the leader, should be given the card. Pass from child to child quickly, permitting only one trial. The one possessing the largest number of cards, after all have been sung, wins the game.

2. Place numbers in scale order on tables or desks. The leader may use the number cards or sing from melody-groups prepared for this work, or use those from her music-readers. Establish the keynote and sing melody with "loo." Have each child hold up to view the card chosen from his pile. If the first tone the leader sings is "three" and only half hold up the correct number, only those choosing aright should be permitted to begin their story. The remainder return their wrong choices to the proper places.

It is well to sing the tones of the tonic or "do chord," until every one has a number with which to begin a story.

3. The leader sings for the boys, giving a number card to each one who successfully names and sings the tone. Have the girls place their numbers in scale order and choose the tones as the leader sings them.

Should everyone in the group of boys fail to recognize the tone, the card remains the property of the leader. The latter is always one of those in the game, and the children work to keep her from gaining any of the cards. After all her cards have been given out, she sings her requests to

each in turn, and if they do not recognize the one she asks for it is returned to her.

Question: Can you give me this one?

4. Place numbers in scale order. The leader sings a group of numbers instead of single ones.

Examples: — $\frac{2}{4}$ 1, 3, 1

$\frac{3}{4}$ 1, 2, 3, 3

$\frac{4}{4}$ 3, 5, 4, 3, 5

5. Emphasize the difference in duration, use the terms short and long sounds.

Increase the length of the story by adding two more measures, completing the phrase.

Example: — 1, 3, 1 — 5, 3, 1

6. Place the numbers in order for the divided scale.

5, 6, 7, 8 — 1, 2, 3, 4, 5.

Sing slowly a melody of four measures.

Read the numbers. Those that are wrong must be returned to their piles. The children having the most, or all that were sung, win the game.

Example: — Leader sings 1 3, | 5 6, | 5 4, | 3 —||

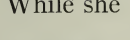
Mary chooses 1 2, | 4 6, | 5 4, | 3 —||

(2 and 4 marked ×)

Two-Tone Practice

It is well to begin the two-tone hearing as soon as all the tones of the scale are in use.

1. The same game of "finding the discs" can be utilized.

Example: — A child returns to the leader with four of the scale. While she sings "fa, fa, fa" () the leader prepares to sing "la," and does so when the child reaches the long sound, both sustaining their respective tones.

As the children grow independent they do not need to be given the lead. The teacher may begin singing at once.

A game of catch is always enjoyed, and if many are playing together it is fun to see who can stay on his pitch and not be disturbed by the leader's tone. All who find themselves singing with the leader must be "out." This way of working pleases very small children. They have special difficulty in being independent, and need to work slowly with the two-tone singing, though they must also form the habit of listening to combinations.

2. Have the children find two discs that sound harmonious when sung together. Upon returning to the leader, let them sing first the interval and then one of the tones, while the leader sings the other. If many are awaiting attention, permit those having "five," for instance, to sing with those having "three," or "two," bringing in whoever is around with numbers that "sing together."

3. The tonic chord group work should be followed by varied groups, that is, material containing tones belonging to the other chords. Simple sentence melodies that have been used for hearing may be very successfully used again to increase the ability to hear and sing two-tone combinations.

Example: — Sing a melody like the following and ask the children to choose a new story to sing with it:

Key of F 3 3 | 3 — | 5 4 | 3 — ||
Run, run, run! O such fun!

Such numbers as these may be selected by the children:

$\frac{2}{4}$ 1 1 | 1 — | 3 2 | 1 — ||

or

$\frac{2}{4}$ 1 1 | 1 — | 5 7 | 1 — ||

This type of work will eliminate the old idea of singing alto. All will become independent in the production of tone and grow sufficiently accurate to sing the familiar "tune," or the new harmony, without becoming confused.

If the work that has been outlined is carefully done and the children express freedom and ease in doing it, the following examples will not prove difficult.

4. Select a two voice melody containing easy problems. Sing in sections, with or without a text. Two children may be chosen to do the singing. Those listening may choose from their number piles the figures representing the sounds.

The following melody and words are the work of a four year old child who was a monotone.

Example: Melody — $\frac{2}{4}$ 1 3 | 5 4 | 6 7 | 8 — ||

Dol - ly's dress is pink and white.

Harmony — 1 3 5 4 4 4 3 —

Chord Building

As has been stated, the tonic chord — 1, 3, 5, 8 — is made the basis of the first work. Then, when the remainder of the scale has been taught, the chord leaders, 4, or fa, 5, or sol, 6, or la, are specially emphasized.

The game of seeking and finding is again brought into use, the children being set to find three discs instead of one or two, that is, chord groups.

The staff pictures, or representations, must become familiar; hence it is advisable to place the triads in note

positions and to permit the children to find the staff group corresponding to their number group. Either the blackboard or music staff paper may be used for the purpose.

Following the direct positions, as 1, 3, 5 — 4, 6, 8 — 5, 7, 2 — 5, 7, 2, 4 — 6, 1, 3, use inverted and melody forms.

1. Choose ten children or any number desired, depending upon the size of the group or of the classroom. Have them select chord leaders, choosing from two scale groups in the possession of the leader. Let each leader choose the number of children needed to complete his chord, and the children in turn choose from numbers on the table or the desk those that should "follow the leader."

Example: — Robert chooses 1 — the "Do leader." He selects Henry and Jack to play with him. If Henry makes a mistake, choosing 2 instead of 3, he takes his seat and Robert calls another playmate. When the correct numbers are chosen, the boys take their proper places behind the leader.

If staff practice is desired, let them return to their desks, or go to the board and place in some key position the chord they represent.

(Remember that the Key of C is to work from, not to write in; hence avoid its use as much as possible.)

2. Have each child turn all the number cards face down on the table or desk, and let him exchange four of them with a neighbor. Each one must decide what is needed to complete a chord and ask for it, from the one playing with him.

3. Have the children place in position on the table or the desk the numbers of the "Do chord." Sing a four-measure melody with "loo." Ask the children to listen to it first as a whole; then repeat it slowly and have them

choose the numbers. If time permits, sing another melody, using the words instead of " loo."

To ascertain how many succeeded in hearing the story aright, read the numbers in their order, having those who make mistakes return the wrong ones to their respective piles.

Example: — Melody used contains

$\frac{3}{4}$ 3 3 1 | 5 — | 5 3 5 | 8 —||

Helen chooses:

$\frac{3}{4}$ 3 3 1 | 3 — | 3 3 5 | 8 —||

She returns to their places the number in the second measure and the first one in the third measure.

4. Place numbers in a chord line instead of a scale line. Dictate an exercise in the following manner:

Choose two numbers in " Do's chord," two in " Sol's chord," one in " Fa's chord," three in " Do's chord," two in " Sol 7th " and one in " Do's chord."

There will be a variety of combinations. For instance, the leader may have before her this notation:

$\frac{4}{4}$ 8 8 7 7 | 6 — 5 — | 3 3 2 2 | 1 — ||

Some child may choose —

$\frac{4}{4}$ 1 3 2 2 | 4 — 3 — | 5 5 7 7 | 8 — ||

Other combinations may be quite as correct as the one given above, and should also be placed on the staff.

5. Hide a sufficient quantity of the tonic and dominant chord numbers to permit of at least five being found by each child. If it is not convenient to hide so many, put them in boxes and let the children choose one or two from each box.

When all are in possession of their numbers, have original melodies constructed. Either the leader or the chil-

dren may examine the melodies. It is necessary to correct them, for it takes more or less practice to remember that the " Do chord " must begin and end the stories.

In addition to being written on the staff they may be used as hearing tests.

Staff Practice

After the tones of the scale have been in use long enough for the children to become somewhat familiar with them and the staff locations of the original key have been pictured, the game of *guess* may be brought into use again.

Instead of singing the tones of a melody with " loo," the leader sings the staff locations.

Example: — Leader — first line.
Child — " Mi," (sustaining the sound).
Leader — third space.
Child — " Do," (sustaining the sound).

The game plan will enable a great deal to be accomplished. In consequence, if the teacher moves about the room and gives to the child answering correctly, the number she holds in her hand, it will prove an incentive to work.

1. Use music staff paper; designate the key and let each child place the " 1 " without assistance, then ask several of them where they placed it.

Read a melody of four measures, naming the staff locations, and use the numbers instead of notes, in placing the melody in position.

Example: — Key of D. Space below the staff.

Fourth line.	First space.
Second space.	First line.
First space.	Space below.

The numbers corresponding to the staff locations are:

$\frac{2}{4}$ 1 8 | 5 3 | 3 2 | 1 —||

2. Hide staff pictures of chord positions, the first section complete, the second section containing only the last note. Each child is to find one piece, and, by comparing it with the blackboard representation, endeavor to find his partner.

Example: — Key of G.

$\frac{2}{4}$ 1 3 | 5 — | |3 — ||

In the blackboard picture, page 19, the first note of the second phrase is given, but it is not necessary.

Take several of the familiar stories that have been used in other ways, and have a few placed on the board for recognition. If some difficulty is experienced in determining what they are, read the text of one of them. Sometimes the same story placed in different key positions and different rhythms will so puzzle a class that they will not see that the melody is the same.

Hide copies of the " sentence melodies " and let the children make individual comparisons. Then cut them into two pieces and let the children find partners.

Such work increases the capacity to read quickly, as it fosters the habit of seeing *in groups* instead of reading note by note.

3. Place in position on the staff, after the class is ready for work, a two-measure melody. Leave it for an instant only, and then erase it.

Have the children choose from the number cards on the desks the correct ones and place them in the order of the melody erased.

Place another melody on the board, asking the class to

observe carefully. Then have them close their eyes for a moment, erase quickly the contents of an entire measure, and see how many can tell the number of notes erased and what they were.

As soon as possible begin the use of the four-measure melodies.

4. Ask for original melodies, giving such directions as the following:

The boys will begin their melodies on " one " and end on " three " of the scale. The girls will begin their melodies on " three " and end on " eight." You may choose your key, your time signatures, and your number of measures. The one finishing in six minutes is the leader.

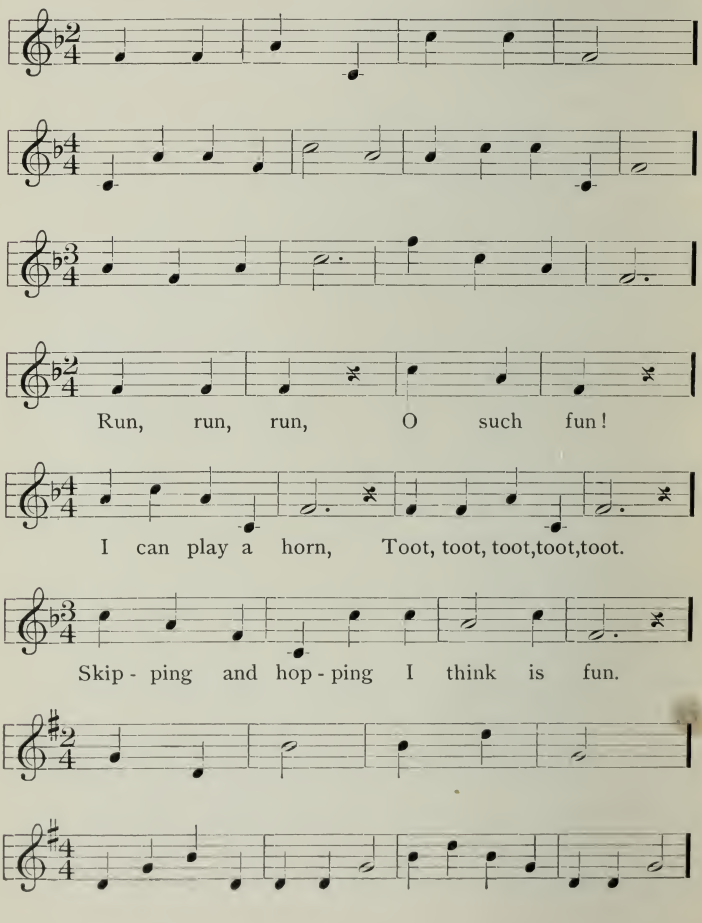
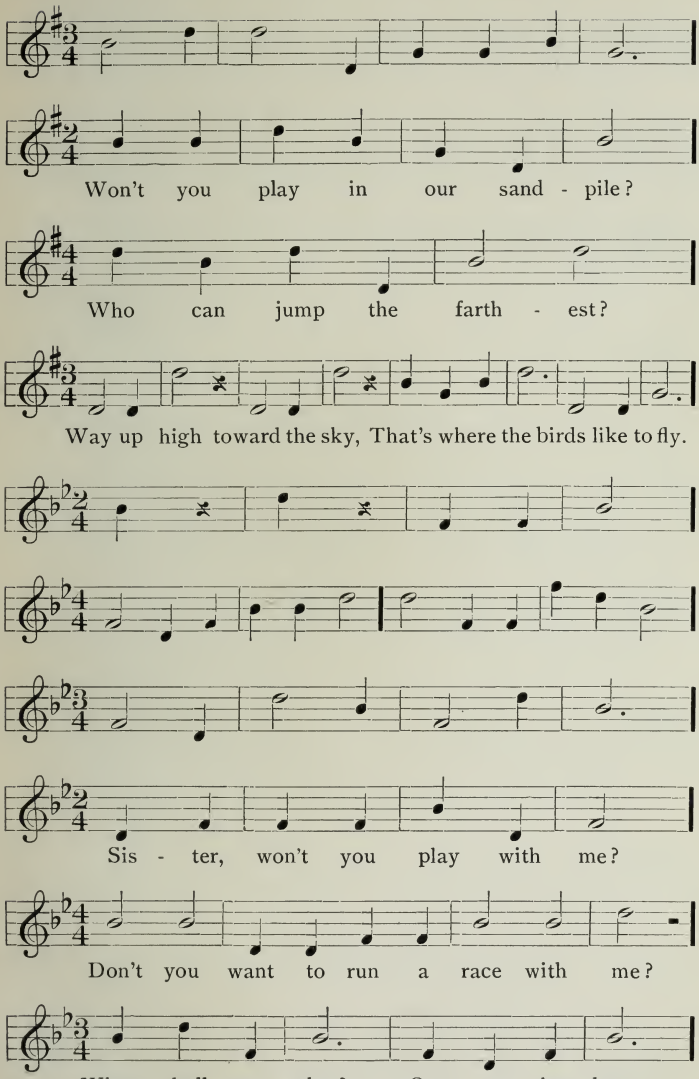
5. Many of the games may be used again in connection with the letter names. Instead of having the children respond with the syllables or numbers in a " game of guess," for instance, let them sing the letter names.

At all times a finished section or phrase should be used. It is quite important that the sense of hearing become accustomed to taking in the rounded whole, and the sense of sight grow familiar with group pictures. Single or detached notes mean no more than single or detached vowels or consonants. It is their proper grouping that gives them meaning. In consequence, all the fundamental work should be done in a manner to quicken perception and to form as correct habits in reading a page of music as in reading a page of an ordinary book.

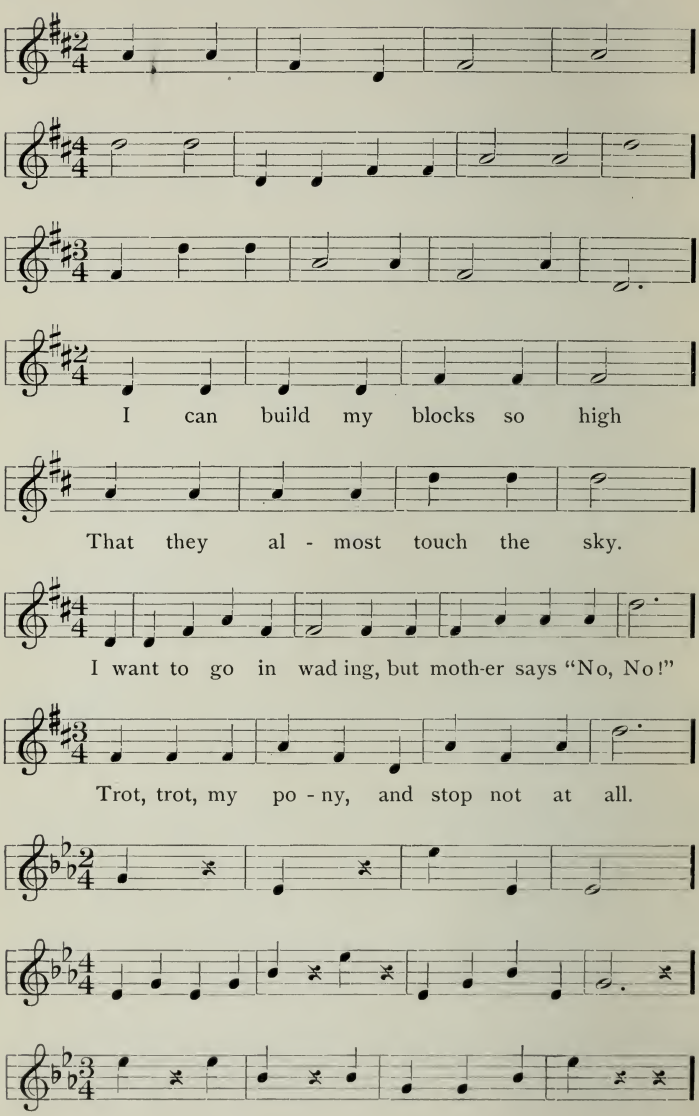
Aside from their gain in music, children can not help receiving general benefit from the work. They become more accurate, more alert mentally, they visualize and memorize more easily, and thus acquire greater freedom and ease in other forms of activity.

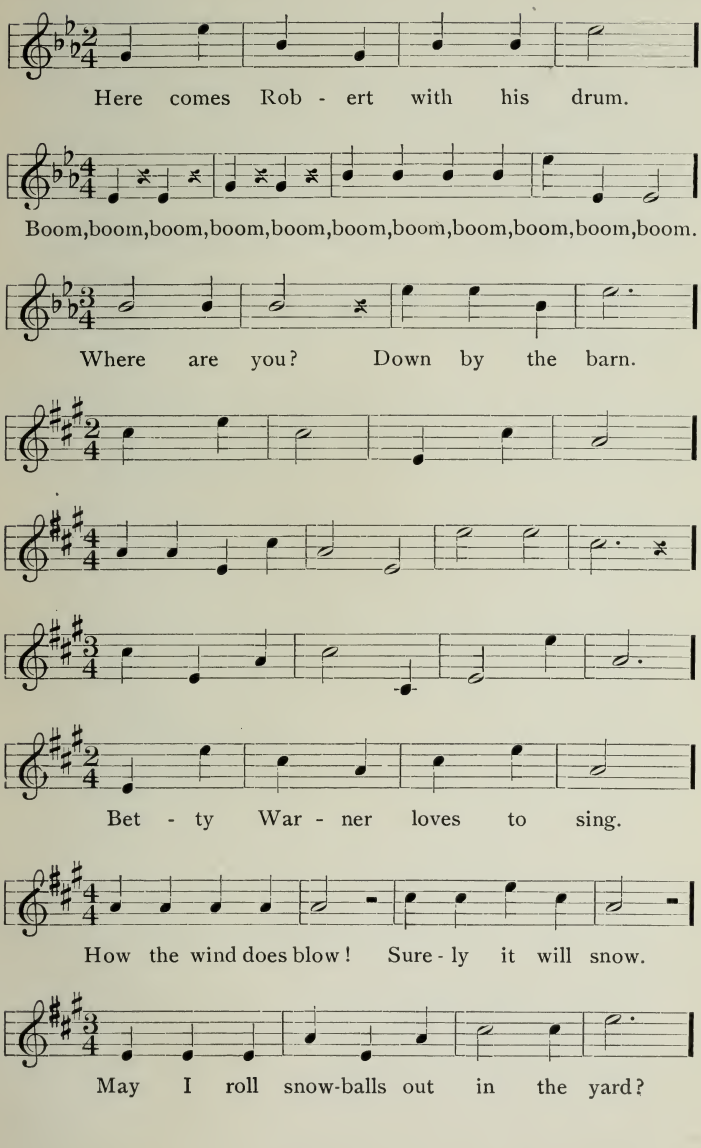
Exercises and Song Sentences for Hearing Tonic Chord

The sense of hearing must grow accustomed to the various octaves and a few of these exercises were constructed for that purpose.



Won't you play in our sand - pile?
Who can jump the farth - est?
Way up high toward the sky, That's where the birds like to fly.
Sis - ter, won't you play with me?
Don't you want to run a race with me?
Where shall we play? Out on the hay.


I can build my blocks so high
That they al - most touch the sky.
I want to go in wad ing, but moth-er says "No, No!"
Trot, trot, my po - ny, and stop not at all.


Here comes Rob - ert with his drum.
Boom,boom,boom,boom,boom,boom,boom,boom,boom,boom,boom.
Where are you? Down by the barn.
Bet - ty War - ner loves to sing.
How the wind does blow! Sure - ly it will snow.
May I roll snow-balls out in the yard?

LIST OF SONGS AND MATERIALS NEEDED

From *Songs of the Child World*: *Book I*, by Jessie L. Gaynor; published by John C. Church and Co., Cincinnati:

The Brownies
Pop Corn
The Rainbow
The Shadow
The Tulips
The Leaves' Party

From *Lilts and Lyrics*, by Jessie L. Gaynor; published by Clayton F. Summy Company, Chicago:

Pussy Willows

From *Folk Games*,arranged by Marie R. Hofer; published by A. Flanagan Company, Chicago:

Pop Goes the Weasel
Spin the Platter

By Ethelbert Nevin:

Narcissus

From *Rhythmic Songs*, by Abbie Gerrish-Jones; edited by Olive B. Wilson-Dorrett; published by Music Supplies, 1854 Steiner St., San Francisco:

The Fire Engine
The Merry-Go-Round
Hickory, Dickory, Dock,
Fourth of July
The Butterfly
Mr. Jack O'Lantern

Material for Games

The material here listed is in inexpensive form, and may be obtained from Music Supplies, 1854 Steiner St., San Francisco.

Number cards: sizes I and II.
Music pads: Nos. I, II, and III.
Melody Groups for teachers.

Chord melodies for various purposes.

Staff games for hiding.

For texts on colored material see:

Musical Kindergarten, published by D. Batcheller and Sons, Philadelphia.

Color Music for Children, published by G. Schirmer & Co., New York.

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